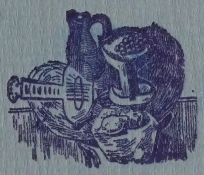
MODERN FRENCH PRINTS & DRAWINGS

From the Collection of

LARS H. G. BURMAN

Paris

AND OTHER OWNERS



Exhibition
from Monday, April 4th
to time of sale

Public Auction Sale
Thursday evening, April 7th
at 8 P. M.

KENDE GALLERIES INC.

119-121 WEST 57TH STREET, NEW YORK 19

1949

NUMBER 351

ON PUBLIC EXHIBITION FROM MONDAY, APRIL 4
WEEKDAYS 10 A.M. TO 5:30 P.M.

LITHOGRAPHS · ETCHINGS
DRAWINGS · WATER COLORS

BONNARD • BRAQUE • CASSATT • CEZANNE • CHAGALL
DESPIAU • FORAIN • GOYA • KLEE • KOKOSCHKA
KOLLWITZ • MANET • MATISSE • MORISOT • PICASSO
PISSARRO • RAFFAELLI • RENOIR • RODIN
ROUAULT • SIGNAC • TOULOUSE-LAUTREC

From the Collection of
LARS H. G. BURMAN
Paris

AND FROM OTHER COLLECTIONS

Sold by Order of the Owners

THURSDAY EVENING
APRIL 7TH, AT 8 P.M.

KENDE GALLERIES INC.
SHIRLEY FALCKE, President HERBERT A. KENDE, Vice President
119-121 WEST 57TH STREET, NEW YORK 19
PLAZA 7-1248
1949

will execute your bids without charge, in competition with those present at the sale, if you are unable to attend in person. Send your bids by mail, telephone or telegraph.

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale, plus the cost of this catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have in good faith catalogued and described the property to be sold, but they do not represent or warrant the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may re-offer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as a sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

12. In addition to the purchase price, the buyer will be required to pay any Federal, State and local taxes imposed upon the sale of the articles, unless the buyer is exempt from the payment thereof.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserve the right to decline to undertake to make such bids.

14. The records of the Galleries are in all cases to be considered final.

15. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

16. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales conducted by H. A. Kende, T. J. Muldoon and L. E. Brotman

KENDE GALLERIES, INC.

SHIRLEY FALCKE, *President*

HERBERT A. KENDE, *Vice-President*

119-121 WEST 57TH STREET, NEW YORK 19

PLAZA 7-1248

CABLE ADDRESS: KENDARTGAL, NEW YORK

Your Attention is Invited to the Conditions of Sale on Pages 3 and 4 of this Catalogue

EVENING SESSION

THURSDAY, APRIL 7th, 1949, at 8 P.M.

Catalogue Numbers 1 to 192 Inclusive

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1. BAUDELAIRE: *Poèmes choisis avec eaux-fortes de F. Eberz.*
No. 171 of a special edition. 28 pp., profusely illustrated with original etchings. Bound in board covers, the front cover with Baudelaire's signature and ornament in watercolor. (*Texas Private Collector*)

J. Bernard

French Contemporary

2. SISTERS: *Etching*
Fine impression, signed by the artist. Proof no. 7 of an edition of 20; plate destroyed.

Pierre Bonnard

French: 1867-1947

3. INTERIOR WITH FIGURES: *Colored Etching*
Fine impression. Proof no. 77 of an edition of 200. Framed.

4. LE BOULEVARD: *Lithograph Printed in Colors*
Floury no. 16; Johnson no. 14. Plate no. 6. From *Quelques Aspects de la Vie de Paris* series. Published by Vollard. Fine impression. Very rare. Framed.

5. LA DERNIERE CROISADE: *Lithograph*
Floury no. 22. Program for the Theâtre de l'Oeuvre. Proof printed before the text of the program. Published 1896. Rare. Framed.
Pierre Bonnard Memorial Exhibition, Cleveland Museum of Art, Cleveland, Ohio, 1948
Exhibited at the Museum of Modern Art, New York

6. LE BOULEVARD: *Lithograph Printed in Colors*
Floury no. 16; Johnson no. 14. From *Quelques Aspects de la Vie de Paris* series. Published by Vollard. Framed.

Georges Braque

French: b. 1882

7. FOX: *Drypoint*
Good impression, bearing the artist's signature. Proof no. 6 of an edition of 30; plate destroyed.

8. STILL LIFE: *Lithograph Printed in Colors*
Fine impression, bearing the artist's name *G. Braque*. Framed.

Mary Cassatt

American: 1855-1926

9. HEAD OF A YOUNG GIRL: *Watercolor*
Head and shoulders of a young girl with downcast eyes, an impression of a green ribbon adorning her hair at left. At lower right the collection stamp of Mary Cassatt. (*Burman*) 17⅜ x 12½ inches

10. FEMME DEBOUT: *Watercolor*
Impression of a young woman at three-quarter-length, wearing *vieux rose* hat. At lower right the collection stamp of Mary Cassatt. (*Burman*)
19¼ x 13 inches

11. THE ROUND-BACKED ARMCHAIR: *Soft-ground and Aquatint*
Breeskin no. 36. Fine early trial proof drawn upon by the artist in pencil, and signed with the artist's initials *M C*. Unique impression. (*Burman*)

12. THE FOLDING CHAIR: *Etching*
Breeskin no. 53. Fine impression. Very rare. (*Burman*)

13. SEWING ON THE GRASS: *Drypoint*
Breeskin no. 78. Only state. Very rare. (*Burman*)

14. REFLECTION: *Drypoint*
Breeskin no. 131. Fine rich impression signed by the artist. Edition limited to 50 proofs; plate destroyed.

15. REPOSE: *Drypoint*
Breeskin no. 132. Fine impression signed by the artist. Edition limited to about 40 proofs.

16. LE THE: *Drypoint*
Breeskin no. 133. Extremely fine impression signed by the artist. Edition limited to 25 proofs.

[17]

[CASSATT, *CONTINUED*]

17. MERE ET ENFANT (THE BARE-FOOTED CHILD):
Drypoint and Aquatint in Color
Breeskin no. 160. Extremely fine impression, signed by the artist. Third and final state. Edition limited to 50 impressions.

[See Illustration]

[18]

[CASSATT, *CONTINUED*]

18. MERE ET ENFANT (BY THE POND): *Drypoint and Aquatint in Color*
Breeskin no. 161. Extremely fine impression, signed by the artist. Fourth and final state. Edition limited; plate destroyed.

[See Illustration]

19. JEANNETTE WEARING A BONNET: *Drypoint*
Breeskin no. 179. Fine early impression. Edition limited; plate destroyed. (*Burman*)

20. JEANNETTE WEARING A BONNET: *Drypoint*
Breeskin no. 179. Fine early impression printed in color. Edition limited; plate destroyed. (*Burman*)

21. SARA SMILING: *Drypoint*
Breeskin no. 195. Good impression. Edition limited; plate destroyed. (*Burman*)

22. THE MANICURE: *Drypoint*
Breeskin no. 199. Good impression. Edition limited; plate destroyed. (*Burman*)

23. ANTOINE HOLDING HER CHILD: *Drypoint*
Breeskin no. 204. Good impression. Edition limited; plate destroyed. (*Burman*)

24. BABY HELD BEFORE AN OVAL MIRROR: *Drypoint*
Breeskin no. 218. Fine impression of an early trial proof not described in Breeskin; perhaps unique. (*Burman*)

25. LOOKING INTO THE HAND MIRROR: *Drypoint*
Fine rich impression. Not described in Breeskin. Edition limited; plate destroyed (*Burman*)

26. WOMAN STANDING IN PROFILE TO RIGHT WITH HER LEFT HAND HELD TO HER CHIN: *Drypoint*
Fine early trial proof, undescribed in Breeskin. (*Burman*)

27. WOMAN STANDING IN PROFILE TO RIGHT WITH HER LEFT HAND HELD TO HER CHIN: *Drypoint*
Same as the preceding, with additional drypoint. (*Burman*)

[28]

[CASSATT, *CONTINUED*]

28. BABY HELD BEFORE AN OVAL MIRROR: *Drypoint*
Breeskin no. 218. Fine impression. First state. Very rare. (*Burman*)

[See Illustration]

[29]

Paul Cezanne

French: 1839-1906

29. SELF-PORTRAIT, 1898: *Lithograph*
Very fine impression, printed on *Ingres d'arches* paper. Rare. Framed. (*Burman*)
Described and reproduced in Venturi, no. 1158; Johnson, no. 31, Roger Marx, *La Gravure Original en France,* pl. 64

[See Illustration]

30. MONTAGNES DE PROVENCE: *Watercolor*

Vista of spring landscape with a path crossing the foreground, two small rose-tinted houses in the centre and left distance, and beyond, mountains in a blue haze beneath a cloudy sky. Upon the reverse is a pencil drawing of a harvest scene, with figures working, and reclining under trees. Framed. (*Texas Private Collector*) 8½ x 10¾ inches

Note: The painting is accompaned by a cardboard upon which Paul Cezanne *fils* certifies in his own handwriting that it is a Cezanne. This board, which was removed from the original frame in order to show the beautiful pencil drawing upon the reverse of the watercolor, will be given to the purchaser.

The pencil drawing appears to be a variation of *Les Moissonneurs,* painted by Cezanne *c.* 1875, in which the arrangement of the central group of figures is closely similar.

Collection of Paul Cezanne *fils,* Paris

Recorded in Lionello Venturi, *Cezanne, Son Art—Son Oeuvre,* 1936, Vol. I, p. 254, no. 920, and illustrated Vol. II, pl. 285

[See Illustration of Both on Opposite Page]

31. GUILLAUMIN AU PENDU: *Etching*

Fine impression, in perfect condition. Very rare. (*Burman*)

Recorded in Venturi, *Cezanne,* no. 1159 (as sanguine)

[30]

[30 (Reverse)]

Marc Chagall

Russian: b. 1887

32. END OF THE JOURNEY: *Sanguine Wash Drawing*
Four youths and a girl walking down a steep incline to the right, the one at extreme left playing with a ball. Framed. 12¾ x 12¾ inches

33. ACROBAT: *Etching, 1925*
Johnson no. 3. Plate 17. Fine impression, signed in pencil. Framed.

34. THE BELOVED: *Etching*
Good impression, signed in pencil. Proof no. 89 of an edition of 110. (*N. Y. Private Collector*)

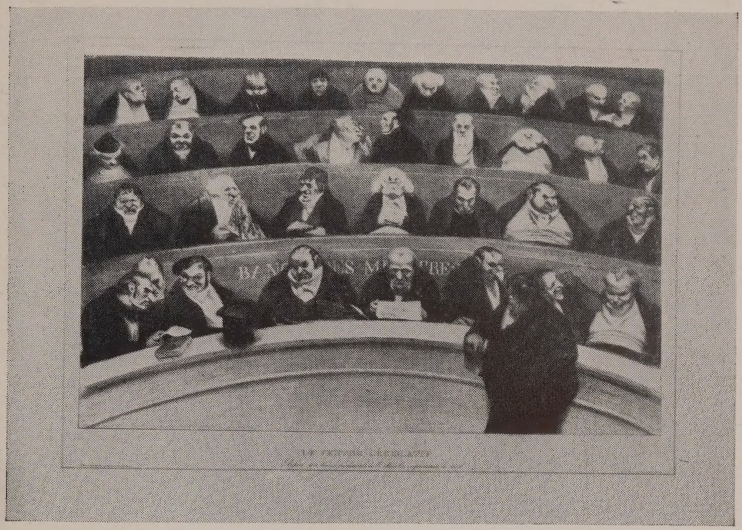
35. THE LOVERS: *Etching*
Good impression, signed in pencil. Proof no. 28 of an edition of 110. (*N. Y. Private Collector*)

36. THE HOME: *Etching*
Good impression, signed in pencil. Proof no. 97 of an edition of 110. (*N. Y. Private Collector*)

37. CORTEGE OF ADOLESCENTS: *Lithograph Printed in Color*
Plate no. 2 from the *Arabian Nights* series. Published by Pantheon Books, 1948. Good impression. Proof no. 40 of an edition of 90. Framed.

38. HALIMAR'S ORGY WITH KAMAR: *Lithograph Printed in Colors*
Plate no. 3 from the *Arabian Nights* series. Published by Pantheon Books, 1948. Good impression. Proof no. 21 of an edition of 90. Framed.

39. JULNAR RISES FROM THE WATERS: *Lithograph Printed in Colors*
Plate no. 5 from the *Arabian Nights* series. Published by Pantheon Books, 1948. Fine impression signed by the artist. Proof no. 21 of an edition of 90. Framed.



[40]

Honore Daumier
French : 1808-1879

40. LE VENTRE LEGISLATIF : *Lithograph*
Extremely fine impression signed in the stone. *One of the artist's finest lithographs.*

[See Illustration]

41. UNE NUIT AGITEE: *Lithograph*
Fine impression on plate paper bearing the artist's signature *H. D.*

42. CUEUSES D'AFFICHES . . . : *Lithograph*
Good impression on plate paper bearing the artist's signature *H. D.*

43. ROUSSEAU: *Lithograph*
Delteil no. 125. Rare second state of three. Good impression, with a slight fold in the paper through the centre of the print. (*Burman*)

44. EN V' LA UN, IL POURRAIT BIEN ETRE MALHEUREUX . . . : *Lithograph*
Good impression on plate paper, bearing the artist's signature *H. D.* (*Burman*)

45. NAPOLEON LANNES: *Lithograph*
Good impression, but slightly foxed. Very rare. Together with a Steinlen aquatint, *La Femme au Collet,* in the rare second state. (2 pieces) [Lot.]

CHARLES DESPIAU

French: 1875-1946

46. SEATED NUDE, BACK VIEW: *Sanguine Drawing*
At three-quarter length, the head in *profil perdu* to left; the right hand placed in her lap, the left beside her. Signed at upper right *C. Despiau.* Framed. 13¾ x 8¾ inches

[DESPIAU, *CONTINUED*]

47. STUDY OF SEATED NUDE: *Red Chalk Drawing*
Young woman seated in profile to the right, her head, with downcast eyes, turned to the spectator. Signed at lower left *C. Despiau.* Framed.
13¾ x 8¾ inches

From Brummer Gallery, New York
From Scott & Fowles, New York

[See Illustration]

[48]

Raoul Dufy
French: b. 1877

48. NATURE MORTE: *Gouache*
Brownish red fruit heaped in a green bowl, and a single fruit at left, before a background studded in maroon, fawn, cobalt and black, with cypress green cloudy effects at upper right. Signed at lower right *Raoul Dufy.* (*L. I. Private Collector*) 14 x 16¾ inches

[See Illustration]

Lionel Feininger
American Contemporary

49. THE HARBOR: *Woodcut*
Good impression signed in pencil (*N. Y. Private Collector*)

Jean Louis Forain
French: 1852-1931

50. PORTRAIT OF AMBROISE VOLLARD: *Lithograph*
Good impression bearing the artist's signature. Very rare.

51. LE CABINET PARTICULAR: *Lithograph*
Good rich proof bearing the artist's initial signature in the stone.

52. LE PERAVARIAN: *Lithograph*
Fine impression, bearing the initial signature of the artist. Rare.

Tsugouharu Foujita
Japanese: b. 1886

53. THE CAT: *Lithograph*
Fine impression, signed by the artist. Edition limited to 30 proofs; stone destroyed.

[54]

Emil Ganso
American: b. 1895

54. NUDE: *Colored Lithograph*
Fine impression, signed in pencil by the artist. Five proofs only, of which this is no. 5.

[See Illustration]

Francisco José de Goya y Lucientes

Spanish: 1746-1828

55. SELF-PORTRAIT, 1803: *Etching*
Good impression of this rare plate. Edition limited.

56. THE BRAVE MARTINCHO AT SARAGOSSA: *Etching*
Delteil no. 241. Fine impression; third state of four.

Georges Grosz

American: b. 1893

57. FIGURE STUDIES: *Ink and Watercolor*
Three men and a woman in street clothes upon a thoroughfare before brilliantly colored window squares at left; a cripple and a dog at right, half-length figure of a boy in sailor suit, and above, an ink sketch of a model posing. Upon the reverse appears an ink study of a woman in short coat. Signed at lower right *Grosz.* (*Texas Private Collector*) 25 x 20 inches

58. HEAD OF A MAN AND SKELETON: *Lithograph*
Fine impression, signed in pencil. (*N. Y. Private Collector*)

Constantin Guys

French: 1805-1892

59. FIGURE D'UNE FEMME: *Pencil and Wash Drawing*
Three-quarter-length figure of an elegant young woman, her right hand clasping her skirt. Framed. (*L. I. Private Collector*)
On gray paper: 7¾ x 5 inches

Jean Auguste Dominique Ingres

French: 1780-1867

60. ODALISQUE: *Lithograph*
Delteil no 9. Good impression bearing the artist's name *Ingres* and date 1825. Very rare. Edition limited; stone destroyed.

[61]

Paul Klee
Swiss: 1879-1940

61. FUGUE-LIKE: *Gouache*
Series of lunette and triangular imbrications in shaded salmon pink, cobalt blue and aquamarine, fawn and chocolate brown, before a black background. Signed at right *Klee,* and dated below *1921.* Framed. (*L. I. Private Collector*)
8¾ x 4½ inches.

[See Illustration]

62. "GEWALT" [FORCE]: *Pencil Drawing*
Two figures, one at right pulling the crouching figure at left. Signed below at centre *Klee*, and dated *1931*, with the title at lower right. Framed. (*N. Y. Private Collector*) 6½ x 8½ inches

63. DESTRUCTION AND HOPE: *Lithograph Printed in Colors, 1924*
Proof signed in pencil and inscribed with the title in German. No. 2 of an edition limited to 60 proofs. Stone destroyed. Framed. (*N. Y. Private Collector*)
Described and illustrated in J. T. Soby, *The Prints of Paul Klee,* 1945

64. THE WITCH WITH THE COMB: *Lithograph, 1922*
Proof signed in pencil. (*N. Y. Private Collector*)
Described and illustrated in J. T. Soby, *The Prints of Paul Klee,* 1945, pl. 29

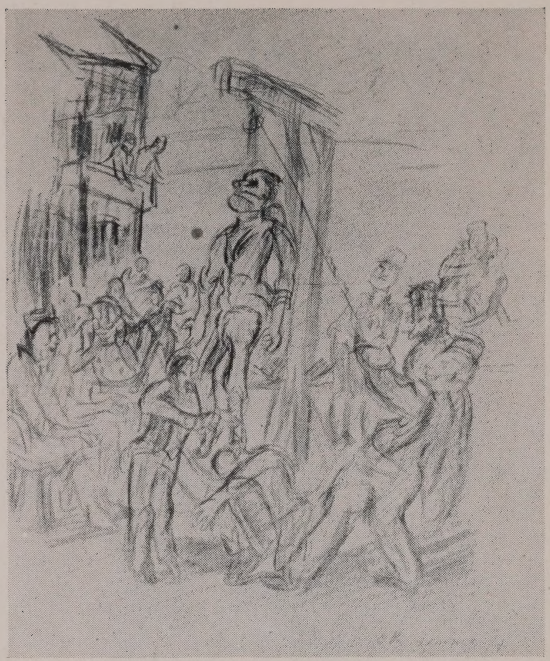
OSKAR KOKOSCHKA
Austrian: b. 1886

65. WOMAN STANDING: *Watercolor*
Figure standing in profile to the right, the right leg extended back and poised on the toes; depicted in brilliant greens, rose, flame, saffron and black. Signed at right with initials *O. K.* (*N. Y. Private Collector*)
24¾ x 18 inches

66. THE SISTERS: *Lithograph*
Fine impression, signed in the stone with initials *O. K.*, and in pencil with full name. (*N. Y. Private Collector*)

67. DAY DREAMS: *Lithograph*
Proof signed in pencil. Slight crease in the centre of the paper. Edition limited. (*N. Y. Private Collector*)

68. THE VOW and DEATH HIDING: *Two Lithographs*
From the series *Du Gefesselte Columbus* (*The Fettered Columbus*). Proofs signed in the plate, and in pencil with the artist's initials *O. K.* (*N. Y. Private Collector*)



[69]

[KOKOSCHKA, *CONTINUED*]

69. THE HANGING: *Sanguine Crayon*
Grim depiction of a felon hanging from a gallows, surrounded by officials and spectators; at right, the executioner holding the rope. Two figures watch from a balcony at left. Signed at lower right with initials *O. K.*, and date *Sommer 17*. Framed. (*N. Y. Private Collector*) 17 x 13 inches

[See Illustration]

KATHE KOLLWITZ

German: 1867-1945

70. MOTHER FEEDING HER CHILD: *Etching*
Fine impression, signed in pencil. (*N. Y. Private Collector*)

71. HEAD OF A WORKING WOMAN: *Etching*
Extremely fine impression, signed in pencil. (*N. Y. Private Collector*)

72. THE PEOPLE: *Woodcut, 1923*
Wagner no. 163. Good impression, signed in pencil. No. 23 of an edition of 100 proofs. (*N. Y. Private Collector*)

73. FRATERNIZATION: *Lithograph, 1924*
Wagner no. 177. Fine impression, signed in pencil. (*N. Y. Private Collector*)

74. WOMAN WITH SLEEPING BOY: *Lithograph, 1927*
Wagner no. 196. Fine impression, signed in pencil. (*N. Y. Private Collector*)

75. SELF-PORTRAIT: *Lithograph, 1934*
Fine impression, signed in pencil. Framed. (*N. Y. Private Collector*)

MARIE LAURENCIN

French: b. 1885

76. LA PROMENADE: *Etching*
Signed in pencil. Proof no. 37 of an edition of 50. Extremely fine impression. Framed.

77. GIRL WITH TURBAN AND FLOWERS: *Lithograph Printed in Colors*
Proof signed in pencil. Extremely fine impression. No. 1 of an edition limited to 30 proofs. Stone destroyed. Very rare. (*N. Y. Private Collector*)

78. GIRL WITH DOG: *Lithograph Printed in Colors*
Fine impression signed by the artist. Proof no. 1 of an edition of 30; stone destroyed. Framed. (*N. Y. Private Collector*)

79. AMAZON: *Lithograph Printed in Colors*
Proof signed in pencil and also bearing her monogram. Fine impression. No. 1 of an edition limited to 30 proofs. Stone destroyed. Framed. (*N. Y. Private Collector*)

FERNAND LEGER
French: b. 1881

80. ROBOT: *Lithograph*
Fine impression, with the artist's initials *F. L. 20* in the plate, and signed in ink. (*N. Y. Private Collector*)

81. ABSTRACT COMPOSITION: *Color Print*
Signed by the artist. Proof no. 26 of an edition of 75. (*Burman*)

82. WOMAN WEARING A GOLD BEAD NECKLACE: *Color Print*
Signed by the artist. Proof no. 26 of an edition of 75. (*Burman*)

83. STILL LIFE ABSTRACTION: *Color Print*
Signed by the artist. Proof no. 26 of an edition of 75. (*Burman*)

84. ABSTRACT COMPOSITION: *Color Print*
Signed by the artist. Proof no. 36 of an edition of 75. (*Burman*)

85. HEAD OF A WOMAN AND A PLANT: *Color Print*
Signed by the artist. Proof no. 26 of an edition of 75. (*Burman*)

86. ABSTRACT COMPOSITION: *Color Print*
Signed by the artist. Proof no. 26 of an edition of 75. (*Burman*)

Aristide Maillol

French: 1861-1944

87. FIVE ORIGINAI WOODCUTS
From the Ecloges edition of Virgil. All fine impressions, signed with the artist's initial *M.* (*N. Y. Private Collector*)

Edouard Manet

French: 1832-1883

88. LE FUMER: *Etching*
Fine impression with the stamp of the Barrion collection. The rare first state, of which there are only 10 proofs.

89. GAMIN BURANT A LA REGULADE: *Etching*
Fine impression, with the signature of the artist in the plate.

90. BAUDELAIRE DE FACE: *Etching*
Fine impression, signed in the plate. Edition limited. (*Burman*)

91. BAUDELAIRE DE PROFIL: *Etching*
Fine impression, bearing the monogram signature of the artist.

92. LOLA DE VALENCA: *Etching*
Fine impression, signed in the plate.

93. L'ENFANT MARGUERITE D'APRES VELASQUEZ and
LA PETITE FILLE: *Two Etchings*
Good impressions, the latter with the artist's signature etched in the plate. (*N. Y. Private Collector*)

[94]

Henri Matisse
French: b. 1869

94. MODEL: *Pen and Ink Drawing*
Seated nude figure of a girl leaning back with eyes closed, her hands clasped above her head; turned partly to the right. Signed in pencil at lower left *Henri Matisse.* Framed. 10¼ x 8 inches.
Executed probably 1917
Collection of Frank Crowninshield, New York

[See Illustration]

95. SEATED GIRL, FACING LEFT: *Pen and Ink Drawing*
Nude girl seated on a high stool in profile to the left, her knees flexed with the ankles crossed upon a rung. Signed in pencil at lower right *Henri Matisse*. Framed. 10½ x 8¼ inches
Executed probably 1917
Collection of Frank Crowninshield, New York

96. FEMME ACCOUDIE: *Lithograph*
Fine impression signed by the artist. Proof no. 46 of an edition of 50. Stone destroyed.

97. BALLET DANCER SEATED IN A CHAIR: *Lithograph*
Fine impression, signed by the artist. Proof no. 12 of an edition of 30. Stone destroyed. Framed. (*Burman*)

98. HEAD OF A GIRL: *Monotype*
Very fine proof in perfect condition. Framed.

AMEDEO MODIGLIANI
Italian: 1884-1920

99. PORTRAIT OF MME. ZBOROWSKA: *Pencil Drawing*
Pencil sketch of a woman in profile to the right, at waist-length, her inclined head turned to the observer, Framed. (*N. Y. Private Collector*)
16½ x 9½ inches
Upon the back of the picture is an ms. statement, dated December 12, 1945, by Mme. Zborowska, certifying it to be a portrait of herself painted by Modigliani.

BERTHE MORISOT
French: 1841-1895

100. JEUNE FILLE AU CHAT: *Etching*
Good impression. Very rare. (*Burman*)

101. LA LECON: *Etching*
Good impression. Very rare. (*Burman*)

Pablo Picasso

Spanish: b. 1881

102. LE REPAS FRUGAL: *Etching, 1904*
Geiser no. 2; Johnson no. 108. Very fine impression. Edition limited to 250 proofs. One of the artist's greatest and most popular plates. Framed.
Recorded and illustrated in A. Barr, *Picasso, 40 Years of His Art,* 1939; and in Roger Marx, *La Gravure Originale en France,* 1939

[See Illustration on Opposite Page]

103. LES SALTIMBANQUES: *Drypoint*
Geiser no. 9; Johnson no. 108. Good impression signed and dated *1905*. Published by Ambroise Vollard, 1936. Framed.

104. HEAD OF A GIRL: *Aquatint Printed in Colors, 1934*
Engraved and printed by L. Lacouriere. Fine impression, signed in pencil. Proof no. 7 of an edition of 50. Framed.

105. BULL: *Etching*
From Buffon. Published by Fabiani, 1942. Edition limited to 226 proofs. Framed.

106. DOG: *Etching*
From Buffon. Published by Fabiani, 1942. Edition limited to 226 proofs. Framed.

107. THE FAMILY OF HENS: *Etching*
From Buffon. Published by Fabiani, 1942. Edition limited to 226 proofs. Framed.

108. VULTURE: *Etching*
From Buffon. Published by Fabiani, 1942. Edition limited to 226 proofs. Framed.

109. TETE DE FEMME, DE PROFIL: *Drypoint, 1905*
Geiser no. 7. Published by Ambroise Vollard. Superb impression. Framed.
Collection of Frank Crowninshield, New York

110. LA LECTURE: *Lithograph, 1926*
Geiser no. 242. Superb impression in perfect condition, signed by the artist. Framed.

[102]

Camille Pissarro

French: 1831-1903

111. BAIGNEUSES GARDEUSES D'OIES: *Lithograph Printed in Colors*
Delteil no. 119. Extremely fine impression, signed with the artist's initials *C. P.* The rare fifth state of six. (*N. Y. Private Collector*)

112. BUCHERONNES and GROUP DE PAYSANNES: *Two Lithographs*
Delteil nos. 164 and 165. Mounted on a single sheet. Good impressions; stones destroyed. Very rare. (*N. Y. Private Collector*)

113. PONT CORNEILLE A ROUEN: *Lithograph*
Delteil no. 170. Fine impression, signed with the initials *C. P.* Proof no 12 of an edition limited to 12. Stone destroyed. (*N. Y. Private Collector*)

114. LA CHARRUE: *Lithograph Printed in Colors*
Delteil no. 194. Second state of two. Fine impression, signed in the stone with the initials *C. P.* There were only about 14 proofs in this state printed in colors. Very rare. (*N. Y. Private Collector*)

Jean Francois Raffaelli

French: 1850-1924

115. LE GRAND PERE: *Etching in Color*
Delteil no. 22. Good impression printed in color and signed by the artist. Edition limited; plate destroyed.

116. THE SMALL DONKEYS: *Etching in Color*
Delteil no. 69. Fine impression printed in color and signed by the artist. Edition limited; plate destroyed.

117. THE BEACH: *Colored Etching*
Delteil no. 85. Proof printed in color and signed by the artist. Edition limited; plate destroyed.

118. THE STORM: *Colored Etching*
Delteil no. 73. Fine impression printed in color and signed by the artist. Edition limited; plate destroyed.

Odilon Redon

French: 1840-1916

119. HEAD OF A GIRL: *Lithograph*
Fine impression, signed with the initials *O. R.* Rare. Framed. (*N. Y. Private Collector*)

Jean Reichel

French Contemporary

120. STILL LIFE — ABSTRACTION: *Watercolor*
Geometrical arrangement of objects in groups. Signed at lower centre with monogram *J.R.* and date *1946.* Framed. (*L. I. Private Collector*)
8⅝ x 6¼ inches

[121]

Pierre Auguste Renoir

French: 1841-1919

121. LE CHAPEAU EPINGLE (BERTHE MORISOT'S DAUGHTER AND HER COUSIN): *Crayon Drawing*

Young girl with her right hand at her breast, trying on a hat which is being pinned on by another girl at right, in *profil perdu*, wearing a large hat. Signed at lower left *Renoir*. (*N. Y. Private Collector*)

On brown paper: 5¼ x 4½ inches

Accompanied by a certified photograph of the drawing, signed by André Schoeller, dated Paris, June 26, 1947.

[See Illustration]

122. PAYES: *Etching*
Fine impression, bearing the artist's signature in the plate.

123. BAIGNEUSE ASSISE: *Lithograph*
Delteil no. 11. Fine impression, bearing the signature of the artist in the plate. (*Burman*)

124. FEMME NUE COUCHE, TOURNE A DROITE: *Etching*
Delteil no. 13. Fine impression, signed by the artist. The rare first state, not described, before reduction of the plate. Three copies only known. (*Burman*)

125. FEMME NUE COUCHE, TOURNE A DROITE: *Etching*
Delteil no. 13. Fine impression, signed by the artist (*Burman*)

126. LE FLEURE SCAMANDRE: *Etching* (*First Plate*)
Delteil no. 24. Fine impression. Proof of a state not described, before reduction of the plate. Only three examples known. (*Burman*)..

127. LE FLEURE SCAMANDRE: *Etching* (*Second Plate*)
Delteil no. 25. Fine impression, signed by the artist. Proof of a state not described, before reduction of the plate. Only three examples known. (*Burman*)

[128]

[RENOIR, *CONTINUED*]

128. LE CHAPEAU EPINGLE (BERTHE MORISOT'S DAUGHTER AND HER COUSIN) : *Lithograph Printed in Colors*
Delteil no. 30. Fine rich impression, signed in the stone. Edition limited to 200 impressions and the stone destroyed. Very rare. (*N. Y. Private Collector*)

[See Illustration]

[129]

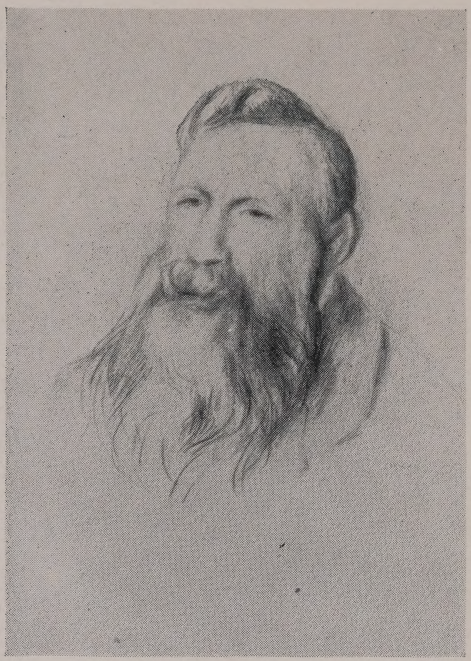
[RENOIR, *CONTINUED*]

129. MATERNITE: *Lithograph Printed in Colors, (The Large Stone), 1912*
Delteil no. 50. Fine impression, signed in the stone. Edition limited to 100 proofs. Rare. Framed.
[See Illustration]

[130]

[RENOIR, *CONTINUED*]

130. ENFANTS JOUANT A LA BALLE: *Lithograph Printed in Colors*
Johnson no. 146. Delteil no. 32. Beautiful impression, signed in the stone. Edition limited to 200 impressions and the stone destroyed. Extremely rare. (*N. Y. Private Collector*)
[See Illustration]



[131]

[RENOIR, *CONTINUED*]

131. PORTRAIT OF RODIN: *Lithograph*
Johnson no. 149. Fine impression, bearing the artist's signature. Very rare.
[See Illustration]

Auguste Rodin

French: 1840-1917

132. DANSEUSE: *Pencil and Wash Drawing*

Full-length nude figure of a young woman dancing with her left leg extended, arms raised above her head. Signed at lower right *A. Rodin.* Also bears the Roche Collection stamp. 13½ x 10½ inches

133. FEMME NUE: *Pencil and Wash Drawing*

Full-length standing figure of a nude woman, in profile to the left, stretching backward with her hands clasped at the back of her neck. Signed at lower right. *A. Rodin.* 13½ x 10¼ inches

134. STANDING FIGURE: *Pencil and Wash Drawing*

Full-length figure facing the observer, a drapery concealing the lower portion of her body. Framed. 12¾ x 8 inches

From Eldar Gallery, London

From Scott & Fowles, New York

Georges Rouault

French: b. 1871

135. TENDRE PUTAIN: *Etching and Aquatint*

Johnson no. 18. From the *Miserere et Guerre* series. Fine rich proof, signed in the plate *G. Rouault,* and dated *1922.* In the lower margin at left, *Misere,* in the artist's own hand. Framed.

Recorded and illustrated in Salmon, *Le Miserere de Georges Rouault,* in *L'Amour de L'Art,* 1925, Vol. VI, p. 183

136. SE REFUGIE DANS TON COEUR, VA NU-PIEDS DE MALHEUR: *Etching and Aquatint*

Johnson no. 21. From the *Miserere et Guerre* series. Fine proof, signed in the plate with initials *G. R.,* and dated *1922.* Framed.

Recorded and illustrated in Salmon, *Le Misere de Georges Rouault,* in *L'Amour de L'Art,* 1925, Vol. VI, pp. 182-186

Illustrated in E. Jewell, *Rouault*

137. S'EN VA AUX TROPIQUES: *Etching and Aquatint*
Johnson no. 29. From the *Miserere et Guerre* series. Fine proof signed in the plate *G. Rouault,* and dated *1923.* Framed.
Illustrated in Venturi, *Georges Rouault,* pl. 61, fig. 75

138. THE CRUCIFIXION: *Etching and Aquatint*
Johnson no. 32. From the *Miserere et Guerre* series. Fine proof signed in the plate *G. Rouault,* and dated *1926.* Framed.

139. C'EST VOUS, SEIGNEUR. JE VOUS RECONNAIS: *Etching and Aquatint*
Johnson no. 42. From the *Miserere et Guerre* series. Fine proof, signed in the plate *G. Rouault,* and dated *1927.* Framed.
Illustrated on the title-page of Monroe Wheeler, *The Prints of Georges Rouault,* 1938

140. LONGTEMPS ENCORE L'AVEUGLE SERA GUIDE PAR-LE PARALYTIQUE: *Etching and Aquatint*
Johnson no. 51. From the *Miserere et Guerre* series. Fine proof. Framed.
Illustrated in James Soby, *Georges Rouault: Paintings and Prints,* 1945, p. 79

141. THE JUDGE: *Lithograph Printed in Colors*
Johnson no. 177. From the *Passion* series. Published by Vollard, 1939. Fine impression. Framed.

142. DANCE AMERE: *Lithograph*
Johnson no. 179. From the *Cirque de l'Etoile Filante* series. Published by Vollard, 1936. Framed.

143. DOMPTEUR: *Aquatint Printed in Colors*
From the *Cirque de l'Etoile Filante* series. Proof signed in the plate with initials and dated *1935.* Framed.

144. LE PETIT NAIN: *Aquatint Printed in Colors*
From the *Cirque de l'Etoile Filante* series. Proof signed in the plate with initials and dated *1939*. Framed.

145. LA PETITE BAINLIEU: *Lithograph*
Trial proof. Signed in the stone with initials *G. R.* and date *1929*, and in pencil *G. Rouault*. Framed.

146. L'ECUYERE: *Lithograph*
Fine impression signed by the artist. Proof no. 6 of an edition of 25. Stone destroyed.

147. AUTUMN: *Aquatint Printed in Colors, 1935*
Brilliant impression, signed in the plate. Very rare. Framed.

148. THE SINGLE CLOWN: *Lithograph*
Fine impression, signed by the artist. Proof no. 21 of an edition of 25; stone destroyed.

149. TWO CLOWNS IN PALERMO: *Lithograph*
Fine impression signed by the artist. Proof no. 10 of an edition of 25; stone destroyed.

150. THE THREE CLOWNS: *Lithograph*
Fine impression, signed by the artist. Proof no. 4 of an edition of 50; stone destroyed.

The following eight lots [Nos. 151-158] are from the *Reincarnation of Père Ubu* series. All are signed in the plate with initials *G. R.* and date *1928*. Edition of each limited to 225 impressions, on Van Gelder paper; printed by Maurice Potin of Paris.

151. HOMEWARD BOUND: *Etching and Aquatint*
(*L. I. Private Collector*)

152. INVOCATION: *Etching and Aquatint*
(*L. I. Private Collector*)

153. NUDE GIRL: *Etching and Aquatint*
(*L. I. Private Collector*)

154. NUDE WOMAN: *Etching and Aquatint*
(*L. I. Private Collector*)

155. CHANT: *Etching and Aquatint*
(*L. I. Private Collector*)

156. DANCERS: *Etching and Aquatint*
(*L. I. Private Collector*)

157. TWO WOMEN: *Etching and Aquatint*
(*L. I. Private Collector*)

158. HEAD OF A YOUNG GIRL: *Etching and Aquatint*
(*L. I. Private Collector*)

Joseph Scharl

American Contemporary

159. VASE OF FLOWERS: *Gouache*
Vividly colored blossoms in a pear-shaped vase, before a compartmented background. Signed at lower right *Jos. Scharl.* Framed. (*L. I. Private Collector*) 17½ x 13 inches

Paul Signac

French: 1863-1935

160. THE HARBOR: *Lithograph Printed in Colors*
Fine impression. Framed.

161. ST. TROPEZ: *Lithograph Printed in Colors*
Fine impression, signed by the artist. Proof no. 17 of an edition of 50. (*N. Y. Private Collector*)

162. HARBOR: *Lithograph Printed in Colors*
Fine impression, signed by the artist. Edition limited. (*N. Y. Private Collector*)

Karl Staudinger

American Contemporary

163. AT THE PLAY and AFTER THE PLAY: *Two Watercolors*
(A) A lady and two gentlemen in evening dress seated in a box laughing heartily at a performance on the unseen stage at left. (B) A gentleman with two ladies in gay evening clothes standing in the loge. Both signed at lower right *Staudinger.* (*Texas Private Collector*) 14 x 12 and 14¼ x 10 inches

[164]

Henri De Toulouse-Lautrec
French: 1864-1901

164. EQUESTRIAN: *Pencil Drawing*
Man mounted on a horse turned toward the left foreground. At lower left, the artist's monogram in red. Framed. (*N. Y. Private Collector*)
6½ x 4 inches
Accompanied by a certified photograph signed by André Schoeller, dated Paris, April 14, 1948, which will be given to the purchaser.

[See Illustration]

165. LA TERREUR DE GRENELLE: *Lithograph*
Delteil no. 72. Good impression, before the letters. Bearing the artist's monogram signature. One of 40 proofs on *papier chine*. Very rare. (*Burman*)

166. PORTRAIT OF De M.: *Drypoint*
Delteil no. 8. Good impression, with the artist's monogram signature. (*Burman*)

167. A SAINT-LAZARE: *Lithograph*
Delteil no. 10. Fine impression. Only state. Framed. (*N. Y. Private Collector*)

168. LES VIEILLES HISTOIRES: *Lithograph Printed in Color*
Delteil no. 18. Rare second state with the letters, but before the publisher's address. Fine impression in color, bearing the artist's monogram signature.

169. LES VIEILLES HISTOIRES: *Lithograph*
Delteil no. 18. Good impression, bearing the artist's monogram signature. (*Burman*)

170. LES VIEILLES HISTOIRES: *Lithograph*
Delteil no. 20. Fine impression bearing the artist's monogram signature. Printed in greenish black. With the letters but before the music. One of 20 proofs on *papier Japon imperial*. (*Burman*)

171. ULTIME BALLADE: *Lithograph*
Delteil no. 23. Extremely fine impression of the rare first state, bearing the artist's monogram signature. (*Burman*)

172. ETUDE DE FEMME: *Lithograph*
Delteil no. 24. Good impression, bearing the artist's monogram signature. The very rare second state; on *papier chine*, with the letters but before the music. (*Burman*)

[173]

[TOULOUSE-LAUTREC, *CONTINUED*]

173. LES VIEILLES HISTOIRES: *Lithograph Printed in Colors*
Delteil no. 18. Extremely fine impression, bearing monogram signature of the artist both in black and in red. Framed. (*N. Y. Private Collector*)

[See Illustration]

[174]

[TOULOUSE-LAUTREC, *CONTINUED*]

174. AUX AMBASSADEURS: *Lithograph Printed in Color*
Delteil no. 68. Extremely fine proof printed in color, bearing the artist's monogram signature and signed in pencil; with large margin, slightly stained. Very rare.
[See Illustration]

175. GARNOT MALADE: *Lithograph*
Delteil no. 25. Fine impression, bearing the artist's monogram signature. First state of two before all letters. One of 40 proofs on *papier chine*. (*Burman*)

176. L'ENTOLEUSE: *Lithograph*
Delteil no. 43. Fine impression bearing the artist's monogram signature. Framed. (*N. Y. Private Collector*)

177. LES VIEUX MESSIEURS: *Lithograph*
Delteil no. 75. Fine impression bearing the artist's monogram signature. Framed. (*N. Y. Private Collector*)

178. LES VIEUX MESSIEURS and ADIEU: *Two Lithographs*
Delteil nos. 75 and 129. Good impressions bearing the artist's monogram signature. (*Burman*)

179. MLLE. MARCELLE LENDER, EN BUSTE: *Lithograph Printed in Colors*
Delteil no. 102. Fine impression, bearing the artist's monogram signature. Framed. (*N. Y. Private Collector*)

180. BALLADE DE NOEL and LES PAPILLONS: *Two Lithographs*
Delteil nos. 130 and 133. Good impressions bearing the artist's monogram signature. (*Burman*)

181. BERCEUSE and A SAINT-LAZARE: *Two Lithographs*
Delteil nos. 141 and 10. Fine impressions bearing the artist's monogram signature. (*Burman*)

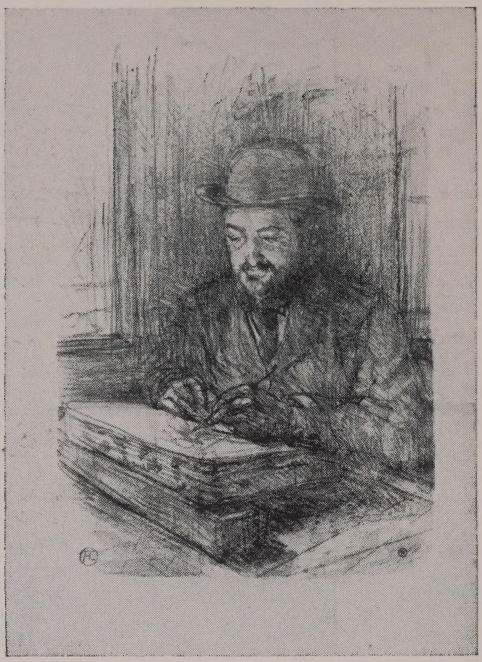
182. FRONTISPIECE FOR ELLES: *Lithograph Printed in Colors*
Delteil no. 179. This frontispiece was used as a poster to advertise the portfolio of prints. Extremely fine impression. Framed. (*N. Y. Private Collector*)

[183]

[TOULOUSE-LAUTREC, *CONTINUED*]

183. GUY ET MEALY DANS PARIS QUI MARCHE: *Lithograph*
Delteil no. 270. Superb impression on Japanese paper, signed in pencil, and also bearing the artist's monogram signature. Proof no. 47 of an edition of 100; stone destroyed. Very rare. (*Burman*)

[See Illustration]



[184]

[TOULOUSE-LAUTREC, *CONTINUED*]

184. LE BON GRAVEUR (ADOLPHE ALBERT) : *Lithograph*
Delteil no. 273. Fine impression, signed by the artist, and also bearing his monogram signature both in black and in red. Edition limited to 200 impressions; stone destroyed. (*Burman*)
From Goupil et Cie, Paris

[See Illustration]

185. ZAMBOULA-POLKA: *Lithograph*
Delteil no. 334. The very rare first state; proof before all letters, on *papier japon imperial*. Good impression, bearing the artist's monogram signature. (*Burman*)

186. ZAMBOULA-POLKA: *Lithograph*
Delteil no. 334. Good impression, on *papier chine,* with the letters but before the music. (*Burman*)

187. LE PENDU: *Lithograph, 1895*
Delteil no. 340. Signed in the stone. One of only 30 proofs. Extremely rare. Framed.

188. LA CHAINE SIMPSON: *Colored Lithograph Poster*
Delteil no. 360. Good impression, but showing crease marks from being folded. (*N. Y. Private Collector*)

189. AU CONCERT: *Lithograph Printed in Color*
Delteil no. 365. Rare second state of three. Extremely fine proof before letters, bearing the artist's monogram signature, and signed in pencil.

190. LA TERREUR DE GRENELLE and L'ENTOLEUSE: *Two Lithographs*
The first Delteil no. 72. Only 40 proofs on *papier chine,* with the letters but before the music. The second a title page for a theatre program, not recorded in Delteil, but bearing the artist's monogram signature. (*Burman*)

191. MIDINETTE ET DES SUIVEURS: *Lithograph*
Fine impression, with the artist's full and monogram signatures. Not recorded in Delteil. Framed.

192. LES VIEILLES HISTOIRES AND L'ENTOLEUSE: *Two Lithographs*
The first Delteil no. 18, on *papier chine,* with the letters but before the music; rare. The second a title page for a theatre program, not recorded in delteil. Both bear the artist's monogram signature. (*Burman*)

[END OF SALE]

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Literary Property, Prints, etc., at a charge not exceeding 20 per cent;

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These charges include all expenses of sale except delivery and insurance costs.